Stolen Art Alert

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Museum Thefts Show Sharp Increase

Of the 215 objects listed in this issue, 108 are stolen from museums around the world. These include a priceless Kiddush cup stolen from the Jewish Museum in New York during December, Egyptian antiquities missing from the Louvre and the Royal Art Museum in Brussels, jade antiquities that disappeared from the Copan Ruins museum in Honduras and miniatures from the Musee Jacquemart-André in Paris, among others. We hope museum administrators will read carefully the editorial in this month's issue, and re-evaluate their own security accordingly.

Our Finest Hours

The telephone rang in the IFAR offices on August 13, 1980. The caller, Dr. E. Wyllys Andrews V, Director of the Middle American Research Institute of Tulane University, New Orleans, La., reported that thieves had entered his museum and stolen three important pre-Columbian marble onyx bowls that had been exhibited in a closed glass case. The museum could not explain how the theft had occurred since peripheral alarms had not sounded. To make matters worse, the museum did not know the precise date of the theft within a two-week period. The thieves had bypassed other objects, including a case full of pre-Columbian gold, and had taken only the bowls. Excavated in the 1920s, these vessels from the Ulua Valley in Honduras are considered to be among the finest art produced in Middle America. The three pieces from Tulane are among the finest examples known. This lead Dr. Andrews to believe that the objects had been taken at a private collectors request, and would not resurface on the market. But nevertheless, he wanted to effect the widest possible publication of the loss.

It was already a busy month for art thieves. IFAR was in the process of preparing two special bulletins describing Georgian silver candlesticks stolen from a gallery in New York and a unique setting of art nouveau flatware stolen from a museum in New Jersey. In addition, circulars were being mailed to New York City galleries warning about the reappearance of a ring of thieves who had stolen small objects from several Manhattan galleries the previous summer. These events were receiving regular coverage in the Stolen Art Alert, but IFAR hoped to draw greater attention to them by circulating bulletins to a specialized audience.

The bowls from Tulane were clearly worthy of this treatment. They were well documented (all were published) and of greatest interest to an extremely specialized market. Further, this was the second theft in New Orleans within the year involving antiquities, a fact that might be significant. On August 16th, IFAR mailed an Art Theft Alert to dealers in antiquities, primitive, and ethnographic art, museums with primitive arts departments, scholars, journalists, police, and law enforcement agents. In September, the bowls were featured on the cover of the Stolen Art Alert.

At 8:00 in the morning of December 17, 1980, the owner of Stendahl Galleries in Los Angeles called to inform us that the previous afternoon two men had offered to sell him the stolen pre-Columbian bowls. He said he recognized them immediately from the flyer IFAR had sent him. We gave him the name and telephone number of Dr. Andrews, and the FBI case number. Stendahl called the FBI and they sent two agents to station themselves in the gallery. After ascertaining that law enforcement agents had taken over the case, we asked Stendahl to keep us informed about developments.

Stendahl had told the men to return around noon the next day, but feared he might have scared them away. They had asked a large sum in cash for the objects, and would not leave them or accept a deposit. He assured the men that he was very interested in purchasing the bowls but since the banks were closed for the day, he needed some time to arrange for payment.

About 2 PM California time, Stendahl called IFAR with the news that the FBI agents were in the back room of his gallery questioning the two men who had returned with the bowls. Thanks to his quick thinking and integrity, the bowls will eventually be returned in perfect condition to Tulane.

To date, no arrests have been made in the case, but the investigation is being actively conducted in several cities across the country.

The theft has acted as a spur to the institute to protect its collection from any

future losses. Dr. Andrews indicates that a number of devices have been added to the pre-existing security system at a cost of about $2000. These include blanket ultrasonic coverage in all crucial areas, and infrared curtains to guard the doorway to the exhibition area. Entry to the institute is now accomplished by a key pad system which is housed behind a locked door. The locks on the front and back doors to the building have been changed and improved. The number of persons with keys is strictly limited and even the university police and the Tulane locksmith have no keys to the building.

Other less sophisticated alterations have also been made. The physical arrangement of the area has been changed to improve visibility by the staff during the day, and provide greater surveillance. All the objects on display are counted twice daily.

Furthermore, the institute is considering hiring a full-time receptionist. Microfiche records of the collection will be housed in another building. Smoke detectors have also been installed. Dr. Andrews is also attempting to obtain the most comprehensive insurance coverage.

Dr. Andrews credits the prompt and wide publicity of the theft with the recovery and urges IFAR and the quick witted Mr. Stendahl to take their bows. *Mary Ellen Guerra*

Impressionist Painting Thefts

After a period of relative quiet, three major thefts of Impressionist paintings during December accounted for a multi-million dollar loss. The most significant was the loss from a private collection in Miami of eleven paintings and a sculpture by major French school artists. In addition, three paintings by Van Gogh, Dufy, and Picasso disappeared from a private collection in Paris and several important modern master drawings and watercolors were stolen from the Museum of Fine Arts in Buenos Aires. All are listed in this issue.

O'Keeffe Case Settled . . .

The case of O'Keeffe v. Snyder has come to an amicable settlement. *Cliffs*, one of the three paintings disputed in the four-year lawsuit, has been consigned to Sotheby Parke Bernet in New York for sale next May. The proceeds of the sale, projected at about $100,000, will be divided between the two parties. According to Roger Lowenstein, O'Keeffe's counsel, it also "makes sense to speculate" that each party will receive one of the remaining two contested paintings. He characterized the three works as "fairly equal in value and quality."

The settlement follows a Supreme Court of New Jersey decision last August remanding the case to lower court for retrial. In the retrial, O'Keeffe would have had to show that she exercised "due diligence" at the time of the theft, in making its details known. This would have been difficult since O'Keeffe made no formal police report of the loss, although she did inform other members of her circle.

Stolen Relief Appears in New York Auction

An Egyptian relief fragment from the Dynasty V temple of Abusir was withdrawn from a New York sale after Egyptologists informed the gallery that the relief may be the property of Liebighaus, a museum in Frankfurt, Germany. The relief, lot 232 in the catalogue of SPB's December 11, 1980 sale, depicts a female attendant. It has been published in both a scholarly publication (Borchardt, Bas Gradeenkmal des Konigs Sahure, p 107, p 28) and in a general information brochure of the museum.

Attorneys for the consignor—a private collector who bought the relief in good faith—confirmed that Liebighaus has claimed the object, which was stolen in 1977. The New York Police Department is currently investigating the means by which the relief arrived in New York.

The Notorious Von Maker

The memory of the notorious Harold von Maker has been revived in two civil suits in New York courts this winter. A clever con man, von Maker made a specialty of obtaining works of art on approval from collectors, then selling them to dealers, using a false name throughout. Beginning January 9, the Supreme Court of New York heard Turner v. ACA Galleries, a suit concerning the ownership of the Remington bronze, *Mountain Man* (cast no 48), which von Maker obtained indirectly from the plaintiff and sold to ACA Galleries using an alias.

The history began in June 1973, when the plaintiff, Sally Turner, sold the bronze to Lawrence Affron for $43,000. Affron paid Turner only $12,500 of the purchase price. Eventually, Turner signed an agreement with Affron accepting the remaining payment in installments, but never received any money. In July 1973, Harold von Maker, using the name of his partner, Peter Wertz, turned the bronze over to ACA Galleries, as a trade against an indebtedness he had acquired by purchasing over $150,000 in art from the gallery.

In 1975, ACA sold the *Mountain Man* to another dealer. This month, the New York Supreme Court dismissed Turner's claim to the piece on the grounds that her post-default agreement with Affron, entitled "Bill of Sale," deprived her of title. Sanford Young, attorney for the complainant, states that Turner is considering an appeal. According to a witness for the prosecution, the bronze is worth $120,000 on today's market.

In another suit centering on von Maker, who dropped out of sight after the confiscation of his assets n 1973, the New York Court of Appeals will consider the appeal of Richard Feigen, who was ruled liable in 1979 for the purchase price of a Utrillo painting, *Chateau de Lion sur-Mer*, which he bought from the real Peter Wertz and sold within two weeks to another New York dealer, who sold it to a Venezuelan collector. But the painting belonged to Samuel Porter, a private collector from whom von Maker (using Peter Wertz' name) had taken it, pending a putative decision of whether or not to buy. Porter successfully sued against Feigen in 1979. Now, Feigen is appealing that the decision deprives him of his protection under the Uniform Commercial Code.

There is an FBI warrant for von Maker's arrest.

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1 CASSATT, Mary (1845–1926). Fillette au chapeau rouge. Oil on canvas. 42 × 36 cm. Signed l/l. Ref: Breeskin 104. Child with dark eyes wearing a large bonnet. Face is finished but background is sketchily painted. *80.368.7. Miami, Fl. 12 Dec 80. *Reward.*

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2 Portrait of Caroline Townsend. Oil. Approx 50.8 × 71.1 cm. Seated girl about twelve years old wearing a pale gray dress, with the head and forequarters of an English bull terrier on her lap. The family homestead appears in the background. Painted at Southfields, NY. 80.391. Providence, RI.

American, 20th Century

3 CORNELL, Joseph (1903–73). Untitled Box Construction, 1959. Mixed media. 18.4 × 31.8 × 7 cm. Cork ball held in place by two metal rods. Resting on bottom are a pipe and a block with shell on top. *80.22. Palm Beach, Fl. 29 Dec 80.

4 FRANCIS, Sam (b 1923). Untitled, 1955. Gouache, watercolor, egg tempera on paper. 182.9 × 94 cm. Cluster of irregular shapes with some streaks where paint has dripped down. *80.384. Venice, Ca.

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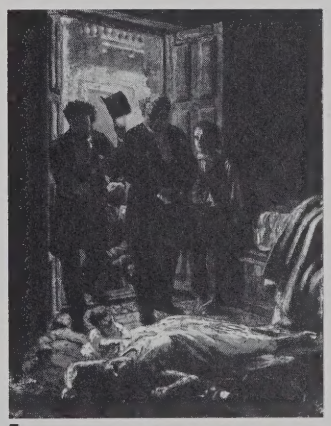
Argentine, 19th Century

5 BLANES, Juan Manuel (1830–1901). The Yellow Fever. Oil on canvas. 20 × 25 cm. Sketch.*81.20.15. Buenos Aires, Argentina. 25 Dec 80.

6 THIBON DE LIBIAN, Valentine Carcarana (1889–1931). Newspaper Salesman. Oil on canvas. 46.5 × 38.5 cm. 81.20.14. Buenos Aires, Argentina. 25 Dec 80.



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Canadian, 19th Century

7 KRIEGHOFF, Cornelius (b Germany, 1815–72). Going to Market. Oil. 26.3 × 21 cm. Profile of an Indian woman wearing a brown blanket edged in gold over her shoulders, white and blue skirts, and a black wide-brim hat, with a papoose on her back, carrying many colorful baskets to market. *80.397. St. John, New Brunswick. 10 Nov 80.

Cuban, 20th Century

8 LAM, Wilfredo (b 1902). Un Pajaro sombre una roca. Oil on canvas. 81 × 100 cm. Signed and dated l/r: Wilfredo Lam 1945. *80.393. New York, NY. Nov 80.

Danish, 18th Century

9 BRUUN, J. J. Kronborg Castle, 1739. Gouache. 14.5 × 22.7 cm. Marked on back, probably by the artist: "Prospect af Det Kongel: Slott Cronenborg med Byen Helsingor at See fra Land Sidden Ao 1739—Pinxit J. J. Bruun." View of a castle from inside the grounds with the sea in the distance. Light mahogany frame. *80.378.1. Elsinore, Denmark. 21 Aug 80.

10 BRUUN, J. J. Kronborg Castle, 1739. Gouache. 14.5 × 22.7 cm. Marked on back, probably by the artist: "Prospect af Det Kongel: Slott Cronenborg at See fra Sundet med Byen Helsingor Ao 1739—Pinxit J. J. Bruun." Museum inventory number marked in invisible ink on frame. View of a castle from the sea with many sailing ships in the foreground. Light mahogany frame. Pendant to the work listed above. *80.378.2. Elsinore, Denmark. 21 Aug 80.

Dutch, 17th Century

11 TENIERS, David, the Younger, School. Peasants in an Interior. Oil on copper. 18 × 14 cm. Seated on a wooden bench before a table with backs to the viewer are a man and a woman. Facing them across the table is another man holding a pitcher in left hand. Standing at the end of the table at right is a man with a pipe, left hand on hip. In l/l corner is a metal vessel on a tabletop. In l/c behind the woman, a cupboard with dishes is visible. *80.369. Capetown, South Africa. 25 Aug 80.

Dutch, 18th Century

12 van HUYSUM, Jan (1682–1749). Bouquet of Flowers. Oil on wood. 49.5 × 29.8 cm. Signed l/r. Floral bouquet in a basket on a table with several large roses, tulips, and small flowers, insects, dewdrops, and a small snail. *81.23.1. Los Angeles, Ca. 28 Jan 81.

Dutch, 19th Century

13 VERSCHUUR, Woter (1812–74). Unsaddling Cart Horses. Oil on wood. 34.3 × 48.9 cm. Signed l/l. Four horses, a man, and a dog in front of a shed with a roof made of pine boughs. *81.23.2. Los Angeles, Ca. 28 Jan 81.

English, 18th Century

14 BESTLAND, Charles. Portrait of Sir Samuel Romilly. Oil on panel. 29.2 × 24.1 cm. Half-length left profile figure wearing a grey wig and white jabot. Figure is in a dark oval with soft edges shading into a grey-beige background. Rectangular frame

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with incised channels, gold painted corners, and raised lettering along the lower edge: Sir S. Romilly. *80.389. Cambridge, Ma.

Flemish, 17th Century

15 RUBENS, Peter Paul (1577–1640). The Triumph of Constantine, 1622. Oil sketch on panel. 38.2 × 29.2 cm. Ref: Leo van Puyvelde, The Sketches of Rubens, London, 1947, p 30, n 13. Gladiator standing at left is crowned by a winged female in gossamer robes at right. Preparatory sketch for a cycle of tapestries depicting the Life of Constantine. *81.5. Queentown, Md. 26 Dec 80.

French, 18th Century

16 BARBAULT, Jean (1705–66). Turkish Sultan. Oil on canvas. Full-length standing, bearded man dressed as a sultan holds a staff in his left hand. Bright light falls from the viewer's left onto his hat and torso. The remainder of the painting is dark. *80.364.7. Venice, Italy. 12 Dec 79.

17 LACROIX, Charles F. (d 1782). Seascape with Ruined Arch. Oil on panel. 22.2 × 30.2 cm. Signed l/l: Lacroix. Six fishermen working on the rocks and in the water at the edge of a harbor. A large ruined arch with a boat moored at its base dominates the left side. A galleon is anchored at right. *80.374. Hartford, Ct. 6 Dec 80. *Reward.*

French, 19th Century

18 BOUDIN, Eugene (1824–98). Crinolines sur la plage, 1868. Oil on panel. 20 × 35 cm. Signed and dated l/r: E. Boudin 68. Ref: Schmit, 444 bis. *80.368.8. 12 Dec 80. Miami, Fl. *Reward.*

19 BOUDIN, Eugene (1824–98). Seascape. Oil on canvas. 41 × 55.5 cm. Signed l/l. Port with ships at docks on left and right, large cloudy sky. *81.20.13. Buenos Aires, Argentina. 25 Dec 80.

20 CEZANNE, Paul (1839–1906). Five Peaches on a Plate, 1900–06. Watercolor. 23 × 30.5 cm. Ref: Venturi, 854. *81.20.2. Buenos Aires, Argentina. 25 Dec 80.

21 CEZANNE, Paul (1839–1906). The Winding Road, 1872–77. Watercolor. 48.5 × 31 cm. Ref: Venturi, 1556. Road is lightly touched with violet-rose. Vegetation at left is green and violet, at right yellow, blue and green. *81.20.1. Buenos Aires, Argentina. 25 Dec 80.

22 DAUMIER, Honore (1809–79). Feydeau and His Son George. Oil on canvas. 22 × 28 cm. Old man sitting on a bench reading,

ART THEFT ALERT

STOLEN FROM THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF AMERICAN HISTORY

A SILVER PEN USED BY U.S. STATESMAN JOHN HAY TO SIGN THE TREATY OF PARIS IN 1899.

THE 7¼" OBJECT, WHICH HAS A SILVER HANDLE OF SCROLL DESIGN AND A STEEL ESTERBROOK TIP, WAS BEING PHOTOGRAPHED AT THE MUSEUM ON MONDAY, FEB.9, ALONG WITH A NUMBER OF OTHER ACCOUNTED FOR ITEMS. THE PEN WAS DISCOVERED MISSING BY MUSEUM OFFICIALS THE MORNING OF FEB. 10; IT WAS THOUGHT TO HAVE BEEN SECURED THE PREVIOUS NIGHT.

A THOROUGH INVESTIGATION OF THE MATTER IS BEING CONDUCTED WITHIN THE MUSEUM. ANYONE WITH INFORMATION ABOUT THE ITEM SHOULD CALL EITHER (202) 287-3500 BETWEEN THE HOURS OF 8:30 A.M. AND 5:30 P.M. OR CONTACT THE INTERNATIONAL FOUNDATION FOR ART RESEARCH, 46 EAST 70TH STREET, NEW YORK, N.Y. 10021. (212) 879-1780.

ALL INFORMATION IS TREATED CONFIDENTIALLY.

SMITHSONIAN INSTITUTION

NEWS

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A special message from *The Stolen Art Alert*,
the monthly newsletter of The International Foundation for Art Research.

ART THEFT ALERT

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his son curled up on the bench at his right. *81.20.16. Buenos Aires, Argentina. 25 Dec 80.

23 FANTIN-LATOUR, Henri (1836–1904). Quelques roses sur une table, 1878. Oil on canvas. 20 × 20.5 cm. Signed and dated u/l: Fantin—78. Ref: Floury, 875. Five blooms lying in a bunch on a table. Upper third of the painting has a thinly painted background. *80.368.9. Miami, Fl. 12 Dec 80. *Reward.*

24 van GOGH, Vincent (1853–90). Paysage de St. Remy. Oil on canvas. 33 × 41 cm. Ref: de la Faille, 726. *81.10.2. Paris, France. 7 Dec 80.

25 LEBOURG, Albert-Charles (1849–1928). Snow Road on the Castle Bridge. Oil on canvas. 40 × 65 cm. Signed l/l. Road with a woman at right and a horse-drawn wagon in center, trees and low buildings on left, mountains in distance. *81.20.10. Buenos Aires, Argentina. 25 Dec 80.

26 PISSARRO, Camille (1831–1903). Le fond du pre a Eragny avec meule a droite, 1899. Oil. 23.5 × 27.9 cm. Signed and dated l/l. Ref: Venturi, 1074. *80.368.5. Miami, Fl. 12 Dec 80. *Reward.*

27 RENOIR, Pierre Auguste (1841–1919). Coco Drawing. Oil on canvas. 37 × 48 cm. Young child drawing on a piece of paper on a table. Child's right side seen. *81.20.12. Buenos Aires, Argentina. 25 Dec 80.

28 RENOIR, Pierre Auguste (1841–1919). Gabrielle and Coco. Oil on canvas. 42 × 32 cm. Woman looks down at child sitting in front of her. Child looks left. *81.20.11. Buenos Aires, Argentina. 25 Dec 80.

29 RENOIR, Pierre Auguste. Jeune fille appuyee sur sa main, 1894. Oil. 47 × 41.9 cm. Prov: Durand-Ruel, M. Pollack, S. Niarchos. *80.368.6. Miami, Fl. 12 Dec 80. *Reward.*

30 RENOIR, Pierre Auguste (1841–1919). Tete de jeune fille au ruban bleu (Mme Henriette Henriot), 1876. Oil on canvas. 30 × 26 cm. Signed l/l. Ref: Daulte, 183. Bust of a woman looking left, her eyes cast down. *81.20.7. Buenos Aires, Argentina. 25 Dec 80.

31 RENOIR, Pierre Auguste (1841–1919). Woman with Fan. Oil on canvas. 50.2 × 40 cm. Ref: Vollard, 460. Half-length figure of a young girl in three-quarter right profile, wearing a kimono and holding an open fan in her right hand. Her left hand is raised near her cheek. Her cape is gold, yellow, and red. Background is tan-orange. *80.390. Melbourne, Australia.

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32 SISLEY, Alfred (1839–99). Hiver a Veneux Nadon, 1881. Oil on canvas. 54 × 73 cm. Signed l/l: Sisley.81. Ref: Daulte, 445. View of a small village with snow on the ground. A road with people walking and a row of houses along the far side extends diagonally from the center to the l/r corner. A woman stands in a fenced-in yard in the lower part of the painting. *80.368.10. Miami, Fl. 12 Dec 80. *Reward.*

33 WORMS, Jules (1832–1924). Napoleonic Officer. Oil on panel. 15.6 × 11.4 cm. Signed l/r. Full-length standing figure in full uniform holds a large pipe in his right hand. His left leg is extended and he holds a long sword in his left hand. *80.385. Boston, Ma.

French, 20th Century

34 DUFY, Raoul (1877–1953). Le manoir du Vallon. Oil on canvas. 46 × 55 cm. Signed l/r. Ref: Laffaille, 771. *81.10.1. Paris, France. 7 Dec 80.

35 FRIESZ, Emile Othon (1879–1949). Le petit port de Honfleur, 1933. Oil. 45. 7 × 57.2 cm. Signed and dated. *80.368.4. Miami, Fl. 12 Dec 80. *Reward.*

36 HENRY, Michel (b 1928). Fleurs d'ete. Oil. Approx 24 × 30 cm. 80.368.2. Miami, Fl. 12 Dec 80. *Reward.*

37 VLAMINCK, Maurice de (1876–1958). La tourelle, 1921. Oil. 61 × 73.7 cm. Signed. *80.368.3. Miami, Fl. 12 Dec 80. *Reward.*

38 VUILLARD, Edouard (1868–1940). Le Kimono, ca 1907. Oil on canvas. 66.5 × 50 cm. Signed l/r. Standing woman with dark hair, dressed in a kimono, rests her right hand on a table. Behind her left shoulder is a door. *80.368.1. Miami, Fl. 12 Dec 80. *Reward.*

German, 16th Century

39 CRANACH the Younger, Attributed to (1515–86). The Three Graces. Oil on wood. Three nudes stand at right while an old man attempts to awaken a sleeping knight at left. White horse looks out from behind a tree. Eros with his bow poised is above. In the distance at right is a castle on a rocky cliff. *80.364.2. Venice, Italy. 12 Dec 79.

Italian, 16th Century

40 CORREGGIO, Antonio, Studio. Adoration of the Shepherds. Oil on wood. Virgin and Child in center flanked by two kneeling and two standing shepherds. Above two cherubs hold an open scroll. *80.364.1. Venice, Italy. 12 Dec 79.

41 de SANTA-CROCE, Francesco or Girolamo. St. Anthony of Padua and St.

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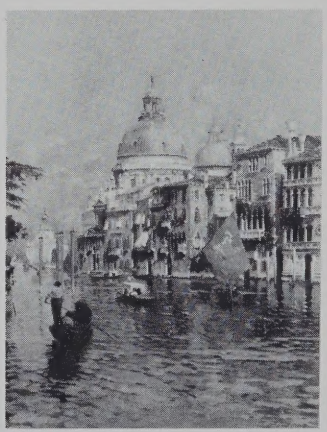

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Stephen of Hungary (diptych). Each standing saint occupies a tall rectangular panel. St. Anthony holds a lily in right hand and a book in left, and wears a Franciscan habit. St. Stephen is dressed as a bishop, holds a book in his right arm and a crozier in left hand. A crown lies at his feet. Both show landscape backgrounds. *80.364.5-6. Venice, Italy. 12 Dec 79.

Italian, 17th Century

42 FETI, Domenico (1589–1624). Mary Magdalen. Oil on canvas. Half-length female, her body in left profile, pensive face looking at viewer, holding a skull over a book on a table. *80.364.4. Venice, Italy. 12 Dec 79.

43 Venetian School. St. Luke. Half-length, three-quarter right profile of a man with spectacles holding a quill in his right hand and an open book on a rostrum. The apparition of a bull is seen behind his left shoulder. On the table in the foreground are a candlestick, hourglass, ink, and pens. *80.364.3. Venice, Italy. 12 Dec 79.

Italian, 19th Century

44 SANTORO, Rubens (1859–1942). Grand Canal with Santa Maria della Salute. Oil on canvas. 48.3 × 35.6 cm. Signed l/r. *81.23.3. Los Angeles, Ca. 28 Jan 81.

Norwegian, 19th Century

45 KROHG, Christian (1852–1925). Two Fishermen Talking. 35 × 45 cm. Signed l/r: C. Krohg. Two men seated talking before a cottage with a thatched roof, a small dog at the feet of one. A bucket seen on a bench at left. *80.377. Skagen, Denmark. 16 Aug 80.

Spanish, 20th Century

46 PICASSO, Pablo (1881–1973). Au café, 1901. Watercolor. 41 × 25 cm. Signed l/l. Ref: Zervos, v 1, n 382. *81.10.3. Paris, France. 7 Dec 80.

Photographs

American, 20th Century

47 GEHR, Herbert. Frank Sinatra, 1943. 33.7 × 27 cm. Original photograph published in LIFE, 3 May 1943. Half-length singer at age 25 holding a microphone, singing in a New York nightclub. *81.21.2. Pittsburgh, Pa. 23 Jan 81.

48 HALSMAN, Philippe (b Latvia, 1906). Humphrey Bogart, 1944. 34 × 27 cm. Vintage photograph from LIFE archives. Head and shoulders of the actor looking right, wearing a dark shirt and herringbone jacket. *81.21.1. Pittsburgh, Pa. 23 Jan 81.

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Prints and Drawings

American, 20th Century

49 LICHTENSTEIN, Roy (b 1923). Figure with Teepee, 1980. Etching with aquatint. 61.6 × 53.3 cm. No 8/32 Tyler Graphics. 80.400.2. Houston, Tx. 16 Dec 80.

50 LICHTENSTEIN, Roy (b 1923). Dancing Figures, 1980. Etching and aquatint. 63.5 × 57.2 cm. No 8/32 Tyler Graphics. 80.400.5. Houston, Tx. 16 Dec 80.

51 LICHTENSTEIN, Roy (b 1923). Head with Braids, 1980. Etching with aquatint. 61.6 × 51.4 cm. No 8/32 Tyler Graphics. 80.400.6. Houston, Tx. 16 Dec 80.

52 LICHTENSTEIN, Roy (b 1923). Head with Feathers and Braid, 1980. Etching and aquatint. 61 × 50.2 cm. No 9/32 Tyler Graphics. 80.400.1. Houston, Tx. 16 Dec 80.

53 LICHTENSTEIN, Roy (b 1923). Night Scene, 1980. Etching with aquatint. 52.7 × 52.1 cm. No 27/32 Tyler Graphics. 80.400.3. Houston, Tx. 16 Dec 80.

54 LICHTENSTEIN, Roy (b 1923). Two Figures with Teepee, 1980. Etching, aquatint, soft ground and engraving. 59.8 × 52.1 cm. No 8/32. *80.399.1. New York, NY. Sep 80.

55 LICHTENSTEIN, Roy (b 1923). Two Figures with Teepee, 1980. Etching with aquatint. 59.8 × 52.7 cm. No 24/32 Tyler Graphics. 80.400.4. Houston, Tx. 16 Dec 80.

56 NEIMAN, Leroy (b 1926). Hounds of Chantilly. Brown, white and black charcoal on brown paper. Approx 61 × 61 cm. Ten hunting dogs. 80.382. Park Ridge, Il.

57 SMITHSON, Robert (1938–73). Island of Broken Glass 1969–70. Ink and colored pencil on paper. 44.5 × 61 cm. Signed l/r. Title of work handwritten in u/c of drawing. 80.383. West, Vancouver, British Columbia, Canada.

58 SONNEMAN, Eve (b 1946). Chemical Glass, Paris, 1980. Two cibachrome color photographs. 20.3 × 25.4 cm and 50.8 × 76.2 cm. Matted, printed, signed, numbered and dated by the artist. No 1/10. *80.399.2. New York, NY. Sep 80.

59 SONNEMAN, Eve (b 1946). Newspaper, New York, 1980. Two cibachrome color photographs. 20.3 × 25.4 cm and 50.8 × 76.2 cm. Matted, printed, signed, numbered and dated by the artist. No 1/10. *80.399.3. New York, NY. Sep 80.

Danish, 19th Century

60 British Isles Surrounded by Thunder Clouds. Hand-colored engraving. 14.3 × 14.2 cm. Map-like rendering of British Isles in center with clouds in each corner from which thunderbolts emerge to menace Britain. At center of each side between the clouds are lunettes defined by a chain-like motif. The top and bottom lunettes each contain the letters: "HEVN.", at left: "2 April 1807", at right: "2.3.4. S ber 1807". Probably an anti-English propaganda piece. *80.378.3. Elsinore, Denmark. 21 Aug 80.

French, 19th Century

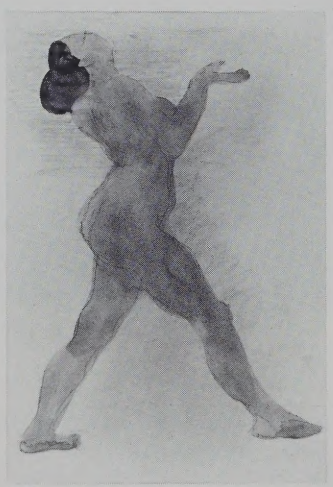
61 DEGAS, Edgar (1834–1917). Two Ballerinas. Charcoal on pink paper. 29 × 21.5 cm, 30 × 23 cm. Both signed l/l. Framed together. The smaller ballerina is seen from the rear, the larger is a frontal view. *81.20.3-4. Buenos Aires, Argentina. 25 Dec 80.

61

62 GAUGUIN, Paul (1848–1903). The Call. Charcoal on cream paper. 44 × 36 cm. Signed l/l. Two South Sea islands women stand in foreground, one beckoning with her raised left hand. Rudimentary landscape. *81.20.5. Buenos Aires, Argentina. 25 Dec 80.

62

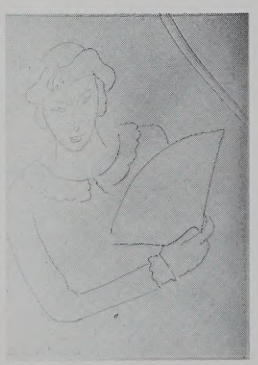
63 RODIN, Auguste (1840–1917). Two Female Nudes. Pencil with wash. 29 × 24 cm each. One shows a nude supporting her body on bent legs and straight arms, bending backwards. Signed l/r with stamp "O.R." at l/r. The other is a standing nude, her head flung back, right arm raised, legs spread in a long stride. *81.20.8-9. Buenos Aires, Argentina. 25 Dec 80.



63

French, 20th Century

64 MATISSE, Henri (1869–1954). Eventail. Pencil. 33 × 26 cm. Signed and titled l/l: Henri-Matisse Eventail. Line drawing of a woman wearing a hat and long-sleeved dress with a ruffled collar and cuffs holding an open fan in her right hand. *81.20.6. Buenos Aires, Argentina. 25 Dec 80.



64

Sculpture

American, 20th Century

65 ST. RENZ, Sherry. Sea Family, 1980. Bronze on green verte base. H 35.6 cm. Signed on base. *80.394. New York, NY. 19 Sep 80.

65

French, 16th Century

66 Pietà. Polychromed stone. H 65 cm. Seated Virgin looks down at dead Christ sprawled across her lap. His right arm hangs down limply. *80.376. Detain-et-Bruant, France. Feb-Mar 80.

67

French, 19th Century

67 RODIN, Auguste (1840–1917). Nymphe et satyre. Bronze. H 33 cm. Signed. Nude female sits on the lap of a satyr who holds her left hand with his right. Her body forms a sharp diagonal from l/l to u/r. *80.368.11. Miami, Fl. 12 Dec 80. *Reward.*

68 Marie Taglioni, 1830. Alabaster. H 29 cm. Bust of a woman with her hair pulled back into a bun at the crown of her head, on a base. *80.375. Paris, France. 21 Mar 80.

French, 20th Century

69 MAILLOL, Aristide (1861–1944). Two Girls Seated on a Banquette. Bronze. H 50.8 cm. Monogrammed on side of banquette: M in a circle. Two nude females sit with their arms raised to support a clock. The clock is not part of the bronze. Base is decorated along lower edge and sides with flowers and vines. *80.392. Los Angeles, Ca. Nov 80.

Decorative Arts

Italian, 15th Century

70 Brescian School. Nativity. Walnut panel. Bas-relief carving in a gilded polychrome wood frame depicts the newborn Christ between the kneeling figures of Mary and Joseph in front of a stable. In the background, shepherds tending their flocks on a hillside look up at an angel bearing an open scroll. *80.364.8. Venice, Italy. 12 Dec 79.

71 Nativity. Walnut panel. Bas-relief carving in rustic-style shows Mary and Joseph at right and two shepherds at left with Christ attended by a small female figure in front of the opening of the cave. An angel sits above the cave looking into the distance. *80.364.9. Venice, Italy. 12 Dec 79.

Italian, 16th Century

72 Lombard School. Adoration of the Magi. Polychromed beaten iron. On left Virgin is seated with Child on her lap. Joseph the stable and animals are behind them. In center two kings kneel before them, while the third king stands at right. In background the annunciation to the shepherds is shown. *80.364.11. Venice, Italy. 12 Dec 79.

73 Venetian School. Nativity. Panel. Bas-relief panel in several pieces shows Mary and Joseph flanking Christ Child in the foreground. Several shepherds peer over Joseph's shoulder at right and behind them are classical columns. Ox and ass look on at center. Above, angels float in the sky. *80.364.10. Venice, Italy. 12 Dec 79.

Ceramics

74 Italian, 16th Century. Dish. Enamelled Majolica ceramic. Large center rosette surrounded by an overall vine motif. Rim has a different vine and leaf decoration. *80.364.15. Venice, Italy. 12 Dec 79.

75 Italian, 16th Century. Dish. Ceramic. Large round dish with a striding Eros holding a staff in center. Delicate floral motif around edge of plate. *80.364.14. Venice, Italy. 12 Dec 79.

Furniture

76 Italian (Genoa), 16th Century. Cabinet. Walnut. Ornately carved cupboard with many drawers has a row of cherubs around the top carved three-quarters in the round. In each corner are two tiers of fully carved figures on both front and sides. *80.364.12. Venice, Italy. 12 Dec 79.

77 Italian (Venice), 16th Century. Cabinet. Wood. Small cabinet with two doors hiding three drawers. Polychrome and gilded decoration overall. *80.364.13. Venice, Italy. 12 Dec 79.

Jewelry

78 German (perhaps Pforzheim), 19th Century. *Marriage Ring.* First half of the 19th c. Gold. On interior of band: "A F and C"; 18k in an oval. Acc no F 4970. Simple band bears a Hebrew inscription in a wave-like line, with vine and oak leaves. *80.367.4. New York, NY. 14 Dec 80.

79 Italian, 17th Century. Marriage Ring, ca 1600. Gold with granulated and filigree decoration. H 3.3 cm, diam 2.1 cm. The band, decorated with filigree wire, granules, and applied rosettes, is narrow at the bottom and widens toward the top. The top of the ring is a projecting rectangular box. The top and sides of the box are decorated with different size granules, discs, and a filigree leaf pattern. *80.367.2. New York, NY. 14 Dec 80.

80 Italian (probably Venetian), 18th Century. Marriage Ring, ca 1700. Gold with filigree and granulated decoration. Diam 3.2 cm. The band bears an engraved flat plate with a Hebrew inscription. The rest of the band is decorated with a series of ornate crown-like projections in filigree topped by a gold ball. *80.367.3. New York, NY. 14 Dec 80.

Liturgical Objects

81 Dutch (Amsterdam), 17th Century. Candlesticks (Two). Silver. H 37.2 cm. *80.379.5 a-b. Lessines, Belgium. 25 Jun 80.

74

77

80

82

82 Flemish, 13th Century. Processional Cross, 1200. Gilded silver and bronze. H 51.5 cm. Dead Christ wears a beretta. Ends of the arms are rectangular and set with an oval stone. *80.379.13. Lessines, Belgium. 25 Jun 80.

83 Flemish, 15th Century. Reliquary. Silver. H 25 cm. Five-sided, decorated with jewels. *80.379.23. Lessines, Belgium. 25 Jun 80.

84 Franco-Flemish (Cambrai), 15th Century. Reliquary. Silver. H 30.7 cm. Cylindrical-type reliquary of Sts. Peter and Paul. *80.379.24. Lessines, Belgium. 25 Jun 80.

85 Flemish, 16th Century. Chalice. Gilded silver. H 23 cm. Scalloped base, knopped stem. *80.371.1. Lessines, Belgium. 25 Jun 80.

86 Flemish (Mons), 16th Century. Ciborium. Gilded silver. H 46.5 cm. Scalloped base, cylindrical cup, crowned lip topped by orb and cross. *80.379.9. Lessines, Belgium. 25 Jun 80.

87 Flemish, 16th Century. Monstrance. Gilded silver. H 72.9 cm. Cylinder style with a church-like body and base with concave scallops. *80.379.18. Lessines, Belgium. 25 Jun 80.

88 Flemish (Brussels), 16th Century. Reliquary. Gilded silver. H 23.1 cm. Arm-shaped reliquary of St. George. *80.379.26. Lessines, Belgium. 25 Jun 80.

89 Flemish (Mons), 16th Century. Reliquary. Silver. 8.2 × 12 × 5.5 cm. In the shape of a building with peaked roof. The clasp is in the shape of a figure. Rests on four lion feet. *80.379.6. Lessines, Belgium. 25 Jun 80.

90 Flemish, 16th Century. Reliquary. Gilded silver. H 41.5 cm. Cylindrical-type with scalloped base and surmounted by a figure of St. Anthony the Hermit. *80.379.25. Lessines, Belgium. 25 Jun 80.

91 Flemish, 17th Century. Censer. Silver. H 19.5 cm. *80.379.16. Lessines, Belgium. 25 Jun 80.

92 Flemish (Tournai), 17th Century. Chalice, 1642. Silver. H 27 cm. Very ornately chased. *80.379.2. Lessines, Belgium. 25 Jun 80.

93 Flemish, 17th Century. Chalice. Gilded silver. H 24 cm. Scalloped base, knop and cup decorated with cherub's heads. *80.379.3. Lessines, Belgium. 25 Jun 80.

94 Flemish, 17th Century. Ciborium. Gilded silver. H 37 cm. Crowned Lid. *80.379.10. Lessines, Belgium. 25 Jun 80.

95 Flemish, 17th Century. Cross Pendant. Gold. H 3.1 cm. *80.379.22. Lessines, Belgium. 25 Jun 80.

96 Flemish, 17th Century. Incense Boat. *80.379.15. Lessines, Belgium. 25 Jun 80.

97 Flemish, 17th Century. Monstrance. Gilded silver. H 86.2 cm. Cylindrical-type with figures of saints adorning it and surmounted by a crown topped by an orb and cross. *80.379.19. Lessines, Belgium. 25 Jun 80.

98 Flemish, 17th Century. Processional Cross, 1612. Silver. H 62 cm. Arms end in quatrefoils with figures inside. *80.379.14. Lessines, Belgium. 25 Jun 80.

99 Flemish, 17th Century. Reliquary. Silver. H 24 cm. Scalloped base with a figure in an oval. *80.379.27. Lessines, Belgium. 26 Jun 80.

100 Flemish, 18th Century. Sanctuary Lamp, 1769. Silver. *80.379.17. Lessines, Belgium. 25 Jun 80.

101 Flemish (Ath), 18th Century. Chalice, 1734. Silver. H 27.3 cm. Rounded base, turned and knopped stem. Lower part of cup decorated with leaves. *80.379.4. Lessines, Belgium. 25 Jun 80.

102 Flemish, 18th Century. Chalice 1776. Silver. H 20 cm. *80.379.7. Lessines, Belgium. 25 Jun 80.

103 Flemish (Ath), 18th Century. Ciborium, 1789. Silver. H 43.5 cm. Louis XVI style with a crowned lid. *80.379.11. Lessines, Belgium. 25 Jun 80.

104 Flemish (Mons), 18th Century. Ciborium, Silver. H 49.5 cm. Crowned lid with four cherubs. *80.379.12. Lessines, Belgium. 25 Jun 80.

105 Flemish, 18th Century. Louis XV style Chrismatory, 1766. Silver. H 27 cm. Vase-like shape with shell and scroll ornamentation, topped by an orb and a cross. *80.379.8. Lessines, Belgium. 25 Jun 80.

106 Flemish (Mons), 18th Century. Monstrance, 1713. Gilded silver. H 74.5 cm. Sun-shaped with two cherubs supporting the crown at top. *80.379.20. Lessines, Belgium. 25 Jun 80.

107 Flemish (Mons), 18th Century. Monstrance, 1774. Silver. H 83 cm. Sunburst motif surmounted by a crown, orb and cross. *80.379.21. Lessines, Belgium. 25 Jun 80.

108 German (Frankfurt-am-Main), 17th Century. Kiddush Cup, ca 1600. Gold. H 14.3 cm, diam of foot 7.8 cm, diam of lip 8.9 cm. Three cartouches around body: lion, stag, and unicorn. Elaborate scroll decoration in repousse covers rest of body. Hebrew inscriptions around lip, foot, unicorn and stag cartouches. *80.367.1. New York, NY. 14 Dec 80.

Miniatures

109

109 AUGUSTIN, Jean-Baptiste Jacques (French, 1759–1832). Portrait of a Woman in a White Dress, 1807. Miniature on ivory. Round, diam 6.3 cm. Signed and dated at c/l. Frontal waist-length portrait of a woman with dark hair in an Empire-style dress, with a shawl; right arm over the arm of a couch. *81.6.20. Paris, France. 23 Jul 80.

110

110 DUMONT, Francois, the Elder, Attributed (French, 1751–1831). Portrait of Marie Antoinette. Miniature on ivory. Oval, 6.9 × 5.3 cm. Signed at right border: Dumont. f. Frontal bust of a woman in a blue dress, black sash, pleated lace around low neckline, wearing pearls. *81.6.13. Paris, France. 23 Jul 80.

111 DUMONT, Francois, the Elder (French, 1751–1831). Portrait of Marie Antoinette In Antique Costume. Miniature on ivory. 6.85 × 5.5 cm. Signed at left border. Possibly from the Restoration Period. Arms of France on diadem; Arms of Austria on buckle of belt. *81.6.26. Paris, France. 23 Jul 80.

112 DUMONT, Francois, the Elder (French, 1751–1831). Portrait of a Woman with Brown Hair, Dressed in Black. Miniature. Oval, 7 × 5.2 cm. Bust of a young woman in three-quarter left profile, facing the viewer, wearing a low-neck dress with black satin and lace flounce, and a black satin bow in her hair. *81.6.10. Paris, France. 23 Jul 80.

113 FRAGONARD, Jean Honore (French, 1732–1806). Young Blonde Girl in a Blue Coat. Miniature on ivory. Rectangular, 8.2 × 5.5 cm. 81.6.23. Paris, France. 23 Jul 80.

114 FRAGONARD, Mme Honore (French, 1745–1823). Child Dressed as Crispin. Miniature on ivory. Oval, 8.2 × 5.5 cm. Blond child holds the hilt of a sword in his left arm. *81.6.24. Paris, France. 23 Jul 80.

115 FRAGONARD, Mme Honore (French, 1745–1823). Portrait of a Child in a Cap with White Feathers. Miniature on ivory. Oval, 7.4 × 5.3 cm. Facing right, wearing a white ruff and a dark suit with a ribbon over his right shoulder. *81.6.22. Paris, France. 23 Jul 80.

116 French, mid-18th Century. Portrait of Mme de Nettine, after Bernard. Small miniature on ivory. Round, diam 2.35 cm. Louis XV period. Represents the second mother-in-law of Lalive de Jully. The original painting is in the collection of the Baroness Creuze de Lesser, nee de Laborde. An engraving (1765) is also known, signed by Lalive de Jully. 81.6.11. Paris, France. 23 Jul 80.

117 French, 18th Century. Portrait of Louis XVI, ca 1780. Miniature on ivory. Oval, 7 × 5.3 cm. Bust portrait facing left wearing a gold Greek cross on his coat. *81.6.19. Paris, France. 23 Jul 80.

118 French, 18th Century. Portrait of Minister Necker, after Duplessis. Miniature on ivory. Round, 3.2 × 2.7 cm. Frontal bust of a man wearing a velvet jacket and lace jabot. *81.6.27. Paris, France. 23 Jul 80.

119 French, 18th Century. Portrait of a Woman, 1796. Miniature. Oval, 8.4 × 1.3 cm. Signed and dated: S. R., 1796. Full-length woman raises her white dress slightly exposing her right calf and foot as she crosses a streamlet. In a landscape. *81.6.6. Paris, France. 23 Jul 80.

120 French, 18th Century. Venus and Cupid, after Francois Boucher. Miniature on velin, in octagonal silver-gilt frame. 8.1 × 5.7 cm. *81.6.1. Paris, France. 23 Jul 80.

121 German, 18th Century. The Empress Catherine II. Miniature on ivory. Oval, 12 × 7 cm. Bust of an old woman facing right wearing pearls in her hair, and a scarf over her hair. *81.6.9. Paris, France. 23 Jul 80.

122 HALL, Peter Adolphe (b Sweden, 1739–93). Portrait of a Woman in a Pink Bodice. Miniature on ivory. Oval, 5.1 × 4.2 cm. Frontal bust of a young woman with flowers in her powdered hair, looking left. *81.6.14. Paris, France. 23 Jul 80.

123 HALL, Peter Adolphe (b Sweden, 1739–93). Shepherdess. Miniature on ivory. Oval, h 6.5 cm. Signed at right border. Given in 1880 by the Empress Eugenie to Edouard Andre, in memory of the Prince. Bust of a young girl with right breast bared. *81.6.21. Paris, France. 23 Jul 80.

124

124 HALL, Peter Adolphe (b Sweden, 1739–93). Young Girl with Breast Bared. Painted enamel miniature. 5.4 × 4.4 cm. Frontal bust of a peasant girl with dress open to expose right breast. Scarf on head. Garden visible in background with the back of a nude sculpture at right. *81.6.25. Paris, France. 23 Jul 80.

125

125 PERIN, Alphonse Henri (French, 1798–1874). Portrait of a Woman. Miniature on ivory, round, in a round carved frame. Diam 6.4 cm. Half-length seated woman with curled hair holds a small dog in her lap. She wears an Empire V-neck dress edged in a Greek key design, and a thin shawl. Landscape background. *81.6.2. Paris, France. 23 Jul 80.

126 PETITOT, Jean, the Elder (Swiss, 1607–91). Bust Portrait of a Man. Painted enamel. 2.5 × 2.2 cm. On the cover of a rectangular snuffbox in tortoiseshell lined with gold by Leffer. 81.6.3. Paris, France. 23 Jul 80.

127 PETITOT, Jean, the Elder (Swiss, 1607–91). Bust Portrait of a Woman. Painted enamel. Oval, 3 × 2.4 cm. On the cover of a tortoiseshell box with gold mounts by Leffer. 81.6.5. Paris, France. 23 Jul 80.

128

128 QUAGLIA, Ferdinando (Italian, 1780–1853). Empress Josephine. Miniature. Oval, 4.7 × 3.5 cm. Signed c/r behind shoulder. Encased in a rectangular snuffbox of carved gold. Metalwork by L. F. Richard, 1809. Bust-length figure in left profile wearing Empire-style dress with puff sleeves, pearls and two tiaras. *81.6.8. Paris, France. 23 Jul 80.

129 SAINT-LO, Daniel (SAINT, French 1778-1847). Charles X (Count d'Artois). Miniature on ivory. Oval, 6.3 × 4.2 cm. Signed. Frontal bust of a man in a uniform with epaulettes, a wide satin sash over right shoulder, and medals. *81.6.16. Paris, France. 23 Jul 80.

130 SAINT-LO, Daniel (SAINT, French 1778-1847). Portrait of Louis Bonaparte, King of Holland. Miniature. Oval, 6 × 3.3 cm. Signed c/r above shoulder. Bust-length frontal portrait of a young, dark haired man wearing a high-collared uniform with two medals. *81.6.7. Paris, France. 23 Jul 80.

131 SICARD, Louis Marie (French, 1746–1825). Portrait of Louis XV, 1787. Miniature on ivory. Oval. Signed and dated. Facing left, wearing ribbons and medals, including a large Eastern cross, on his coat. *81.6.15. Paris, France. 23 Jul 80.

132 VESTIER, Antoine (French, 1740–1824) Portrait of a Man in a Gray Suit. Miniature on ivory. Round, diam 5.5 cm. 81.6.12. Paris, France. 23 Jul 80.

133 VESTIER, Antoine (French, 1740–1824) Self Portrait, 1781. Miniature on ivory. Oval, 3.8 × 3 cm. Signed and dated. Mounted on an oval snuffbox of tortoiseshell decorated with silver gilt. 81.6.4. Paris, France. 23 Jul 80.

See also *Objects of Art*

Models

134 ADRIANCE PLATT and CO. (American), 20th Century. Horsedrawn Haymower. Steel. Approx l 15–25 cm. Turn-of-the-century watchmaker model built to scale. 80.387.

Objects of Art

135 French, 18th C. Bonbonnière. Lacquer overlain with tortoiseshell; gold mounts. Round. 81.6.37. Paris, France. 23 Jul 80.

136 French (Paris), 18th C. Box. Gold in two tones. Small and round. Hallmark of Paris 1776–77. 81.6.18. Paris, France. 23 Jul 80.

137 French (Paris), 18th C. Box with Medallion. Pearl gray lacquer overlain with tortoiseshell, gold mounts. Oval. Hallmark of Paris, 1767–8. Medallion shows the bust of a woman. 81.6.34. Paris, France. 23 Jul 80.

138 French, 18th C. Box with Medallion. Pearl gray lacquer, gold mounts in several tones. Round. Hallmark of 1768–74. Medallion with miniature portrait of a woman. 81.6.36. Paris, France. 23 Jul 80.

139 French, 18th C. Box with Medallion. Yellow lacquer lined with tortoiseshell. Round. Miniature shows the bust of a man, after Roslin. 81.6.35. Paris, France. 23 Jul 80.

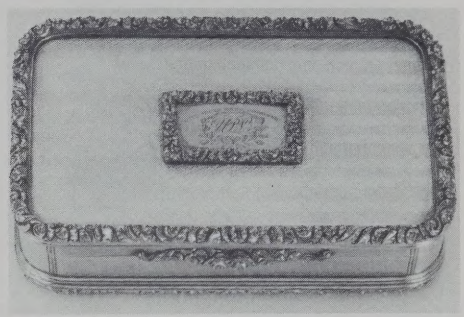
140 French, 18th Century. Louis XV Box. Agate, gold mounts. 81.6.17. Paris, France. 23 Jul 80.

141 French, 18th C. Louis XVI Bonbonnière. "Lie de vin" lacquer with gold mounts, overlain with tortoiseshell. 81.6.33. Paris, France. 23 Jul 80.

142 French, 18th Century. Louis XVI Boxes (four). Gold in two tones. 81.6.28-31. Paris, France. 23 Jul 80.

143 French, 18th Century. Martin-style Box with Medallions. Lacquer overlain with tortoiseshell, with modern gold mounts. Oval. With Dutch seascape paintings. 81.6.32. Paris, France. 23 Jul 80.

144 French (Leffer), 19th C. Martin-style Box with Medallion, ca 1850. Lacquer with silver mounts. Octagonal. Miniature shows Comedy, Music, and Games of Love. 81.6.38. Paris, France. 23 Jul 80.



145

145 WILLIAM MOULTON AND CO. New York, 19th Century. Snuff Box, 1834. Gold. 1.7 × 9.5 × 6.2 cm. Inscribed on exterior cover: "UPL" surrounded by a laurel wreath. Above in Latin: "DANT FACTA HANC CORONAM". Inscribed on interior cover in cursive: "The Common Council of the City of New York to Lieut. Uriah P. Levy, of the United States Navy as a testimony of respect for his character, Patriotism and Public Spirit. February 6th, 1834. Marks inside lid and box: American eagle in rectangular cartouche, W. M. and Co., "18" signifying 18k, and Acc no JM1-60. Monogram plate and exterior rim are framed with finely chased floral ornament. Floral ornament on clasp. *80.367.5. New York, NY. 14 Dec 80.

Silver

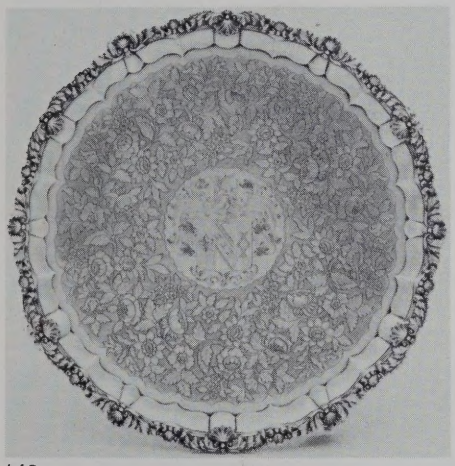
146

146 English, 19th Century. George IV Assembled Five Piece Tea and Coffee Set, 1825–27. Silver kettle on stand h 30.5 cm. Sotheby Parke Bernet, New York, 10–12 Jun 80, vol 1, lot 251. Teapot by William Edwards, coffee pot by Charles and John Fry II, creamer, two-handled sugar bowl and kettle by Hyam Hyams, and Victorian Lampstand with marker's mark: E. P., 1849, of inverted pear form, raised on domed, shaped foot, the sides repousse

and chased overall with a landscape on a granulated ground, slightly domed hinged covers with shaped rims of foliage scrolls, the finials formed as a grouse rising from foliage, S-scroll handles and spouts chased with pheasants. Lower body of tea and coffee pots engraved with crests, handle of kettle openworded as entwined branches, hinged cover of lamp missing. *80.396.1. New York, NY. 30 Oct-14 Dec 80.

147 English, 19th Century. Tea Set. Silver. Hallmarked. Five-piece set including coffee pot, tea pot, tipping pot, open sugar and creamer on a rectangular tray. *80.368.12 a-e. Miami, Fl. 12 Dec 80.

148 GAINSFORD, R. English (Sheffield), 19th Century. George IV Wine Cooler, 1828. Silver. Campana form with shell and scrollwork rim. 80.396.3. New York, NY. 30 Oct-14 Dec 80.



149

149 HENNEL, Robert, II. English (London), 19th Century. George IV Salver, 1822. Silver. Diam 62.5 cm. Sotheby Parke Bernet, New York, 10–12 Jun 80, vol 1, lot 261. Molded Chippendale border of scrolling foliage alternating shells at intervals, center chased with flower sprays and foliage on a granulated base enclosing an engraved coat of arms on a plumed mantle, raised on four foliate scroll supports centering shells. *80.396.2. New York, NY. 30 Oct-14 Dec 80.

Egyptian

150 New Kingdom. Figurine Representing Pay, ca 1300 BC. Hardwood. H 20 cm. Inv no E-6340. Tomb figure fully carved in the round, standing, arms crossed on chest, skirt engraved with hieroglyphics. *81.4.2. Brussels, Belgium. 12 May–6 Jun 80.

151 New Kingdom. Scribe, ca 1300 BC. Black stone. H 8 cm. Inv no E-8036. Bare chested, seated, cross legged figure looks down at open scroll on his lap. *81.4.1. Brussels, Belgium. 12 May–6 Jun 80.

152

152 Late New Kingdom. Figurine Representing Neferrenpet. Dark grey granite. H 23.2 cm. Inv no E-5548. Standing figurine from a tomb, lower edge of her skirt engraved with hieroglyphics. *81.4.3. Brussels, Belgium. 12 May–6 Jun 80.

153 Late Period. Cat. Bronze. Inv no e.921 c.*81.3.2. Paris, France. 10 Jun 80.

154 Late Period. Ibis. Bronze. Inv no 4.118 a. *81.3.3. Paris, France. 10 Jun 80.

155 Late Period (Early Ptolemaic). Cock, ca 300 BC. Silver. Inv no E-25.449. *81.3.1. Paris, France. 10 Jun 80.

Greek

156 Attic. Red-figure Lekythos, 450–400 BC. Decorated with a seated woman spinning. *80.401.33. Perugia, Italy. 12 May 80.

Etruscan

157 Apulian. Red-figure Alabastron, 400–350 BC. H 13 cm, diam 4.8 cm. Decorated with a female holding a flowering branch on one side, a hermaphroditic Eros holding a bunch of grapes in his left hand on the other. *80.401.3. Perugia, Italy. 12 May 80.

158 Apulian. Red-figure Chous, mid-fourth c BC. H 19 cm, diam 14.6 cm. Decorated with figures of a man and woman. *80.401.30. Perugia, Italy. 12 May 80.

159 Apulian. Red-figure Epichysis, 350–325 BC. H 11 cm, diam 8.9 cm. Decorated with a profile woman's head. *80.401.6. Perugia, Italy. 12 May 80.

160 Apulian. Red-figure Epichysis, 350–325 BC. H 8.3 cm, diam 9.9 cm. Decorated with a hermaphroditic Eros holding a basket. *80.401.18. Perugia, Italy. 12 May 80.

161 Apulian. Red-figure Kantharos, 325–300 BC. H. 20.8, diam 12.3 cm. Decorated with women's heads. *80.401.31. Perugia, Italy. 12 May 80.

162 Apulian. Red-figure Lekanis, 350–300 BC. H 8 cm, diam 8.1 cm. Decorated with two profile women's heads separated by two fan-palms. *80.401.11. Perugia, Italy. 12 May 80.

163 Apulian. Red-figure Lekythos, 325–300 BC. H 15.7, diam 6.7 cm. One side decorated with a woman seated on a rock holding a phial and bunch of grapes in her right hand, a crown in her left; the other side is decorated with a large fan-palm with leafy branches. *80.401.10. Perugia, Italy. 12 May 80.

164 Apulian. Red-figure Pelike, 350–325 BC. H 18.3 cm, diam 11.5 cm. Decorated with women's heads in profile on sides. *80.401.28. Perugia, Italy. 12 May 80.

165 Apulian. Red-figure Plate, 325–300 BC. H 6.6 cm, diam 23 cm. A woman's head in profile in central medallion. *80.401.25. Perugia, Italy. 12 May 80.

166 Apulian. Red-figure Pyx, late 4th c BC. H 9.8 cm, diam 9 cm. Two women's heads separated by fan-palms on lid. *80.401.15. Perugia, Italy. 12 May 80.

167 Apulian. Red-figure Pyx, late 4th c BC. H 10 cm, diam 9.7 cm. Two women's heads separated by fan-palms on lid. *80.401.16. Perugia, Italy. 12 May 80.

168 Apulian. Red-figure Skyphos, 350–300 BC. H 4 cm, diam 7.1 cm. Decorated on both sides with a civet and an olive branch. *80.401.21. Perugia, Italy. 12 May 80.

169 Apulian. Red-figure Skyphos, 375–350 BC. H 15.1 cm, diam 16 cm. Decorated with a woman with a basket on one side, blindfolded youths chasing each other on the other. *80.401.24. Perugia, Italy. 12 May 80.

170 Apulian. Red-figure Vase, 350–325 BC. H 7.8, diam 10 cm. Decorated with a civet on one side and an olive branch on the

other. *80.401.20. Perugia, Italy. 12 May 80.

171 BERKELEY Painter, Att to (Apulian, 400–350 BC). Red-figure Amphora. H 33.5 cm, diam 16 cm. Offertory scenes on one side, lovers in conversation on the other. *80.401.1. Perugia, Italy. 12 May 80.

172 DARIO Painter (Apulian, 330–320 BC) Red-figure Skyphos. H 16 cm, diam 13.8 cm. Decorated with a woman holding a phial on one side, a satyr with basket and flask on the other. *80.401.23. Perugia, Italy. 12 May 80.

173 "DEGLI INFERI" Painter (Apulian, 330-320 BC). Red-figure Kalpis. H 31.7, diam 21.3 cm. Decorated with a woman holding a basket and an ephebe playing a drum. *80.401.26. Perugia, Italy. 12 May 80.

174 Gnathia-ware Oinochoe, 4th c. BC. H 13.2 cm, diam 7.5 cm. Decorated with alternating vine shoots and grapes. Trilobate. *80.401.19. Perugia, Italy. 12 May 80.

175 Gnathia-ware Oinochoe, late 4th c BC. H 11.6 cm, diam 6.5 cm. Decorated with alternating vine shoots, bunches of grapes, and vine stems. Trilobate. *80.401.22. Perugia, Italy. 12 May 80.

176 Gnathia-ware Pitcher, 4th c BC. Small, decorated with ivy leaves. *80.401.35. Perugia, Italy. 12 May 80.

177 Gnathia-ware Skyphos, 4th c BC. H 11.2 cm, diam 10.2 cm. *80.401.12. Perugia, Italy. 12 May 80.

178 Gnathia-ware Skyphos, 4th c BC. Decorated with vine shoots and grapes. *80.401.34. Perugia, Italy. 12 May 80.

179 KANTHAROS Group (Apulian, 325-300 BC). Red-figure Lekanis. H 10 cm, diam 9.3 cm. Two women's heads separated by a fan-palm on lid. *80.401.7. Perugia, Italy. 12 May 80.

180 KANTHAROS Group (Apulian, 325-300 BC). Red-figure Lekanis. H 10 cm, diam 9.3 cm. Lid decorated with profiles of women's heads separated by fan palms. *80.401.8. Perugia, Italy. 12 May 80.

181 KANTHAROS Group (Apulian, 325-300 BC). Red-figure Prochoe. H 31.5 cm, diam 10.5 cm. Decorated with profile woman's head. *80.401.27. Perugia, Italy. 12 May 80.

182 MENZIES Group (Apulian, 320-310 BC) Red-figure Lekanis. H 20.6, diam 22 cm. Decorated with female figures separated by fan palms. *80.401.2. Perugia, Italy. 12 May 80.

183 MONOPOLIS Painter, Style of (Apulian, 325-300 BC). Red-figure Pelike. H 10 cm, diam 6.5 cm. Profile woman's head looking left on body. *80.401.4. Perugia, Italy. 12 May 80.

184 SALAPIA Group (Apulian, 350-325 BC). Red-figure Bell Krater. H 23 cm, diam 25.5 cm. Woman's head in profile on one side, seated hermaphroditic Eros in profile, holding a basket in his right hand, on the other. Edges decorated with herringbone design. *80.401.9. Perugia, Italy. 12 May 80.

185 SATRIANO Group (Apulian, 350-325 BC). Red-figure Lekanis. H 9 cm, diam 10.7 cm. Two women's heads in profile separated by leaf designs on sides. *80.401.17. Perugia, Italy. 12 May 80.

186 STOKE-ON-TRENT Group (Apulian, 325-300 BC). Red-figure Plate. Diam 13.4 cm. Woman's head in profile in central medallion. *80.401.13. Perugia, Italy. 12 May 80.

187 TRURO Group (Apulian, 350-325 BC). Red-figure Chous. H 19.4 cm, diam 14.3 cm. Decorated with Greek wrestlers. *80.401.32. Perugia, Italy. 12 May 80.

188

188 TRURO Painter (Apulian, 350-325 BC). Red-figure Chous. H 24 cm, diam 17.8 cm. Decorated with a female figure and two nude ephebes. *80.401.29. Perugia, Italy. 12 May 80.

189 TRURO Painter (Apulian, 350-325 BC). Red-figure Lekythos. H 16 cm. diam 11 cm. Pursuit scene on body. *80.401.14. Perugia, Italy. 12 May 80.

190 TRURO Painter, Style of (Apulian, 350-325 BC). Red-figure Lekythos. H 14.3 cm, diam 7 cm. Nude ephebe on body. *80.401.5. Perugia, Italy. 12 May 80.

Pre-Columbian, *Honduras*

191

191 Mayan. Anthropomorphic Figure. Jade. 9.9 × 6.2 cm. Seated cross-legged. *80.325.9. Copan, Honduras. 1 Jul 77.

192 Mayan. Breastpiece. Jade. 3 × 10.8 × 1.7 cm. Rectangular shape with one carved face. *80.325.7. Copan, Honduras. 1 Jul 77.

193 Mayan. Breastpiece. Jade. L 26, diam 2.2 cm. Tubular with carved indentations at each end. Separation at center. *80.325.8. Copan, Honduras. 1 Jul 77.

194 Mayan. Earplug. Jadeite. Circular piece with outer edge in carved petal forms. Large center hole. *80.325.18. Copan, Honduras. 1 Jul 77.

195 Mayan. Earplug. Jade. 10 × 8 cm, diam 2.1 cm. Polished irregular shaped disk. Two cracks, one at each side. *80.325.11. Copan, Honduras. 1 Jul 77.

196 Mayan. Earplugs (Pair). Jade. H 7 mm, diam 25 mm. Simply carved pieces with a hole in raised center portion. *80.325.13. Copan, Honduras. 1 Jul 77.

197 Mayan. Earplugs (Pair). Jade. 2.2 cm square. Quadrangular pieces, rounded corners and central holes. *80.325.15. Copan, Honduras. 1 Jul 77.

198 Mayan. Earplugs (Two). Jade. L 3.2, diam 1.6 cm. Polished circular discs with

Ethnographic Objects

center holes. *80.325.17. Copan, Honduras. 1 Jul 77.

199 Mayan. Earplugs (Two). Jade. H 1.1, diam 1.2 cm. Cylindrical pieces with central holes. *80.325.14. Copan, Honduras. 1 Jul 77.

200 Mayan. Legs (Two). Gold A) l 2.4 cm, foot l .7 cm; b) h 1.6 cm, foot l .8 cm. Two fragments. *80.325.19 a-b. Copan, Honduras. 1 Jul 77.

201 Mayan. Lens. Circular polished biconvex shape. *80.325.16. Copan, Honduras. 1 Jul 77.

202 Mayan. Necklace. Jade. Thirty-two irregularly shaped beads in varying sizes. *80.325.10. Copan, Honduras. 1 Jul 77.

203 Mayan. Necklace. Jade. Twenty irreg· shaped beads in varying forms. Carved central pendant. *80.325.12. Copan, Honduras. 1 Jul 77.

204 Mayan. Plaque. Jade. 14.2 × 10.5 × 3.7 cm. Irregular shape with carved figure in frontal view. *80.325.1. Copan, Honduras. 1 Jul 77.

205 Mayan. Plaque. Jade. 14 × 9.1 × 2.9 cm. Rectangular shape with top left side cut on an angle. Carved figure in frontal view. *80.325.2. Copan, Honduras. 1 Jul 77.

206 Mayan. Plaque. Jade. 10.3 × 6.9 × 2.4 cm. Irregular shape with a carved figure in frontal view. *80.325.3. Copan, Honduras. 1 Jul 77.

207

207 Mayan. Plaque. Jade. 9.8 × 8.3 × 2.4 cm. Irregular shape with carved figure in frontal view. *80.325.4. Copan, Honduras. 1 Jul 77.

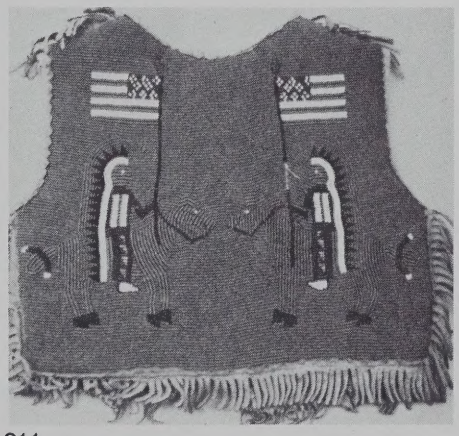
208 Mayan. Plaque. Jade. 9.8 × 7.6 × 1 cm Rectangular shape with carved figure in frontal view. *80.325.5. Copan, Honduras. 1 Jul 77.

209 Mayan. Plaque. Jade. 9.7 × 6.5 × 2.2 cm. Irregular shape with carved figure in frontal view. *80.325.6. Copan, Honduras. 1 Jul 77.

American Indian

210

210 Algonquin Indian. Thunderbird Effigy, ca 1700. Copper. 17.8 × 25.4 cm. Cat no 33-54-10/1536. Flat bird ornament with two cut-out circles for eyes, a bend mark on one wing and mottled corrosion marks over the entire surface. *80.395. Cambridge, Ma. 12 Dec 80.



211

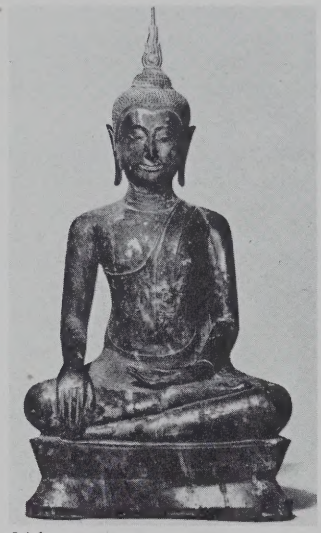
211 Plains Indian. Child's Vest, ca 1980. Beaded buckskin. Two Indians mounted on red horses holding American flags against a blue background. *81.1. Albuquerque, NM. Nov 80-Jan 81

212 Zuni Tribe (Andrew Dewa). Concho Belt Silver. Approx diam each concho 12 cm. Each concho stamped: AD. Man's black leather belt with eight conchos and one concho buckle inlaid with shell, coral, turquoise, and jet in a design of a head of the Zuni God Cachina. *81.2. Albuquerque, NM. Missing since spring 80.

Oriental Art

Chinese

213 Ch'ing Dynasty, 19th Century. Child's "Pufu," a Surcoat. Silk satin. Center back length 68.6 cm. Bearing badges of rank of the red-headed crane (first rank) embroidered in colors with floral medallions. Center front opening. *81.7. Eugene, Or. 11 Dec 80.



214

Thai

214 U-Thong Style (15th-16th Century). *Buddha.* Bronze. 54.5 × 26 cm. Seated Buddha on a plain lotus-shape base. Bhumisparsha-mudra pose. Hair in regular overall pattern of raised dots, with topknot surmounted by a flame. *80.371. Bangkok, Thailand. Missing since 1968. This sculpture, stolen from the National Museum in Bangkok, may have been offered recently on the Paris market.

Miscellaneous

Books

215 HARTMANN Georg et al. *Perspectivus Communis and other works.* Parchment binding. 20 × 7 cm. Small red leather label on the binding marked "256" in gold print. Inside front cover labeled "QP 256," with a pencil notation "Copernicana." The book is probably also marked in ink: *Bibliotheca Varmiensis.* The contents include the *Perspectivus Communis* by Georg Hartmann, *Nuremberg, 1542* and seven other unspecified works, six of which were printed in 1543, 1533, 1552, 1540, 1537, and 1539 respectively. *80.398. Uppsala, Sweden. 26 Aug 80.

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